












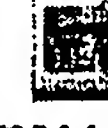





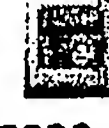







Appendix M

Unknown

From: blue@concreteimages.com
Sent: Wednesday, January 07, 2004 8:04 PM
To: keboblasto@earthlink.net
Subject: "Family Bonds" HBO

 PICT0001_2.JPG (69 KB)	 PICT0002_2.JPG (71 KB)	 PICT0003_2.JPG (73 KB)	 PICT0004_2.JPG (71 KB)	 PICT0005_2.JPG (66 KB)	 PICT0006_2.JPG (63 KB)	 PICT0007_2.JPG (70 KB)
 PICT0008_2.JPG (71 KB)	 PICT0009_2.JPG (67 KB)	 PICT0010_2.JPG (74 KB)	 PICT0011_2.JPG (72 KB)	 PICT0012_2.JPG (71 KB)	 PICT0013_2.JPG (72 KB)	 PICT0014_2.JPG (76 KB)
 PICT0015_2.JPG (74 KB)	 PICT0016_2.JPG (76 KB)	 PICT0017_2.JPG (77 KB)	 PICT0018_2.JPG (72 KB)	 PICT0019_2.JPG (65 KB)	 PICT0020_2.JPG (69 KB)	 PICT0021_2.JPG (68 KB)
 PICT0022_2.JPG (65 KB)	 PICT0023_2.JPG (65 KB)	 PICT0024_2.JPG (69 KB)	 PICT0025_2.JPG (73 KB)			

Kevin-

Great to talk to you all - my excitement over the potential for this van has been redoubled since our discussion. Included please find various stills, basically outlining the interior of the van. Most have been taken with a flash just to show the setup, but the somewhat blurry ones should give you an idea of the angles our miniflors were set in. My usual camera position is the seat behind the front passenger seat but as this is a documentary shoot, anything is possible. The one dead seat is the rear right seat where my sound recordist sits but all other positions need to be lit for an individual to sit in. It would be great, as I said, to have two main "looks": the first being our "lit look" (I have been shooting with white balance at 3200K and letting the lights remain at 5600K to allow them to go blue, then filling from camera with a 3200K source for faces and camera side flesh tone, so I'd love to maintain that quality), and the second being our "darkness look" for when we pull up to a location and I have to essentially kill all the lights. This van can feel like a fishbowl when you're cruising through the projects in the Bronx at 3AM so I have to come up with a extremely selective lighting scenario that will allow our cast to feel comfortable, ensure their low profile as this is essential for them to do their job properly, while still allowing us to see them on camera. I may end up having to go with some sort of extreme low light camera or even an IR camera (in which case I'd love to "light" the van with additional IR emitters and tape of the one on the camera we end up using. Our A camera is the Panasonic DVX-100 and we are shooting in the regular 24P mode.

The headliner and upholstery will be removed and redesigned to look the same but to accommodate our lights and cameras so there is complete freedom to design lighting that will be hidden within the new headliner. Call me with any questions. 203.249.3316. I've spoken a little with our producer who seems game to go with this. We didn't discuss money but I would like to think about numbers soon so everyone is happy.

I'm very excited about this project and can't wait to hear your thoughts.

Peter Rieveschl
Director of Photography
"Family Bonds"